

OCT 4 1990



24213 Lake Road Bay Village, Ohio 44140

October 1, 1990

Tom Hinson
Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Hinson:

Per your request, enclosed please find slides of current work. Also enclosed is a resume as well as some mailers from recent shows my work was included in. If you would like to arrange a studio visit, feel free to call me at 871-8325 (evenings), or 252-7300 ext. 4132 8 a.m. to 4:30 p.m. I would be more than happy to show you my new stuff.

Thank you for your interest.

Best regards,

George F. Kocar



24213 Lake Road Bay Village, Ohio 44140

Born: Cleveland, Ohio September 28, 1948

Education: Cleveland State University
Cleveland, Ohio (B.A. 1977).
Syracuse University
Syracuse, New York (M.F.A. 1983).

SELECTED ONE PERSON EXHIBITIONS:

- 1990: Trumbull Art Gallery
Warren, Ohio
- 1989: American Greetings Corporate Gallery
Cleveland, Ohio
- 1987: Central Missouri State University
Warrensburg, Missouri
- 1986: Kent State University Student Center Gallery
Kent, Ohio
- 1986: Erie Art Museum Gallery
Erie, Pennsylvania
- 1985: C.A.G.E.
Cincinnati, Ohio

SELECTED GROUP EXHIBITIONS:

- 1990: "Painting: The Post-Industrial Figure"
Sandusky Cultural Center
Sandusky, Ohio
- 1989: "NO NEO"
Penn State University
University Park, Pennsylvania
- 1989: "Kocar/Soppeland"
Fine Arts Association
Willoughby, Ohio
- 1989: "Variations"
Helios Gallery
New York, New York

SELECTED GROUP EXHIBITIONS (Continued)

- 1989: "Innovative Realism"
Clary-Miner Gallery
Buffalo, New York
- 1988: "Without Words"
Ariel Gallery
New York, New York
- 1987: "Psychotronic and Neopunkadellic"
Bruce Gallery, Edinboro University
Edinboro, Pennsylvania
- 1986: MetroArt International '86
122 Greene Gallery
New York, New York
- 1986: International Invitational
Centre International D'Art Contemporain
Paris, France

SELECTED JURIED EXHIBITIONS:

The May Show, Cleveland Museum of Art
Cleveland, Ohio
1979,81,82,83,85,87.

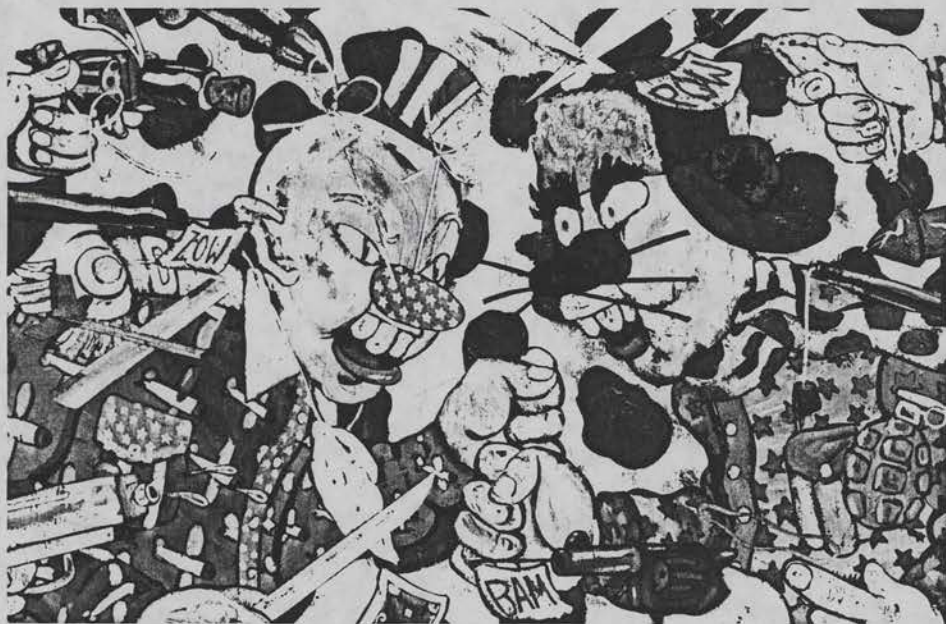
The Butler Mid-year National painting Exhibition
The Butler Institute of Art
Youngstown, Ohio
1981,82,83,84,85,87.

Three Rivers Art Festival
Pittsburgh, Pennsylvania
1984,86,87.

International Art Competition
Ariel Gallery
New York, New York
1985

CATALOGUE

Fine Arts Association of Willoughby



George F. Kocar, *You and what army?*, acrylic, 24" x 36."

George Kocar

10-30 September

George Kocar's zany, high-energy acrylic paintings combine the tradition of the political cartoon with a funky New Image painting style to create barbed commentaries on the human condition in general and on specific madness in international and interpersonal relations. The grinning masks of his louts, clowns, and buffoons transparently veil their (our) unthinking cruelty and potential for mutually-assured self-destruction. Finally, this all-too-human tragicomedy is revealed as the reflection and the mask of the quite simple fact of the world's inexorable transformation in which individuals, nations, and entire worlds are swept away like a beautiful, terrible, and finally absolutely mysterious dream.

"Through social satire I cut away at many of our world's problems. My work explores the excesses, the false dreams, the twisted aspirations of a society seeking its share of American apple pie but finding sour grapes instead. My aim is not only to provoke laughter, but to make people think as well. I hold up a fun house mirror of truth for all to see. Look at yourself and laugh, it might help alleviate the pain."

—G.K.

Related Events: Fine Arts Association, 38660 Mentor Ave, Willoughby OH, 44094, Hours: Mon.-Fri. 8-9, Sat. 8-5, Sun. 1-5. Opening reception 10 Sept. from 2:30-4:30.

Mark Soppeland

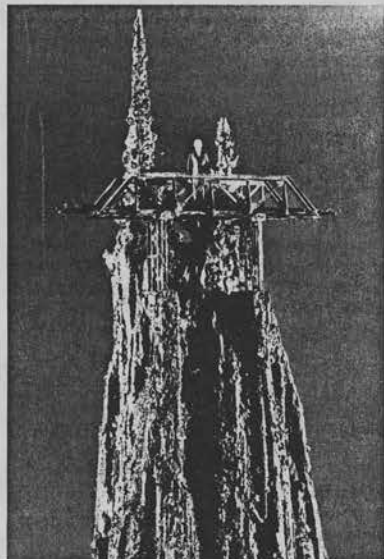
10-30 September

Mark Soppeland is concerned with the multitude of mysteries which lie just beyond or behind the apparent surfaces of the worlds we live and the thoughts we think. He constructs intricately detailed miniature tableaux using a multitude of found objects that together comprise an extraordinarily rich, exquisitely crafted body of work. His best work combines meticulous craftsmanship, fantasy, and an obsessive awareness of the interconnectedness of all things into tense, compact evocations of an uncanny world forever on the verge of overwhelming the mind with its sheer intensity, profusion, and complexity. Or perhaps it is the mind forever on the verge of overwhelming the world, itself.

"My themes are the subtle, multi-levelled interrelationships of people and objects. The work is concerned with dialectical relationships, some of the more obvious being clarity and mystery, reality and fantasy, abstraction and the concrete. I try to produce object/images which are significant documents of our time, but which have potential for timelessness."

—M.S.

Prepared by John Byrum for the Fine Arts Association.



Mark Soppeland, *Bridge Over a Strange Place*, detail, 1986-88, mixed media on wood, paper, ceramic, and plastic, 78" x 16" x 17". Photo: Kevin Olds.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 85

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: George Frederick Kocar

DATE AND PLACE OF BIRTH: 9-28-48 Cleveland, Ohio

PRIMARY MEDIA Acrylic painting

ART TRAINING - Schools, Scholarships, etc.: MFA Syracuse University, Syracuse, New York 1983, BA Cleveland State University, Cleveland, Ohio 1977, AA Cuyahoga Community College, Cleveland, Ohio 1975. Fine Arts Merit Scholarship Cleveland State Univ. 1976. Presidential Scholarship, CSU, 1976.

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: Butler Institute of Arts Mid-year show 1981,82,83,84,85. Honorable Mention 1985. May Show 1979,81,82,83. Jurors Mention 1979. Ariel Galleries International Competitions 1 & 2, New York, New York. Woodstock National Painting Exhib. 1984, Woodstock, New York. Aqueous 85, Houston Watercolor Society, Houston, Texas. Aqueous 84, Kentucky Watercolor Society, Lexington, Kentucky. International Art Competition, Los Angeles, California, 1984. Erie Art Museum's Spring Show 1984,85. Kansas National Painting Exhib. 1983, 84, Hays, Kansas. Arkansas National, Pine Bluffs, Arkansas 1982,83,85. Three Rivers Art Festival 1984, Pittsburgh, PA. One man shows: Denison U. Granville, Ohio 1984. Valley Art Center 1985.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

The Art Center, Cleveland State University, Meldrum and Fewsmith Corporate offices, Columbia College, Columbia, Missouri.

AWARDS: Fine Arts Merit Scholarship, Cleveland State Univ. 1976. Presidential Scholarship Award, Bicentennial Competition 1976, CSU. Special Mention for painting, 1979 May Show, Cleveland Museum of Art. Jurors Award American Greetings Spring Art Show 1984 and 1985. Jurors Mention, Butler Institute of Arts Midyear Exhibition, 1985.

PRESENT POSITION: I split my time between painting, doing freelance editorial illustration for newspapers and magazines, and designing humorous cards for American Greetings.

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We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 83

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: George Frederick Kocar

DATE AND PLACE OF BIRTH: 9-28-48 Cleveland, Ohio

PRIMARY MEDIA Acrylic Painting

ART TRAINING - Schools, Scholarships, etc.: Currently: Syracuse, Univ. -MFA expected in August 1983. 1977: BA in Art, CSU - Fine Arts Merit Scholarship.
1975: Cuyahoga Community College, Associate in Arts Degree

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: 1983: The Last Laugh, group invitational, Southern Ohio Museum, Portsmouth, Ohio. 1981,82,83: Butler Midyear National Exhib., Youngstown, Ohio. 15th Annual National Arkansas Juried Show, Pine Bluffs, Ark. 1982: Kansas 8th Annual National, Fort Hays, KS. 1979,81,82: May Show, Cleveland Museum of Art. 1982: Behind the Smile, Invitational Group Show, Mansfield, OH. 1982: NOVA 7th Annual Painting Show. 1981: Agnon Show, Beachwood, OH. 1979,80,81,82: Fine Arts Assn. Juried Show, Willoughby, OH.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS: 1979: Special Mention, May Show. Summa Cum Laude, Cleveland State University - 1977. 1976: Fine Arts Merit Scholarship, CSU. 1976: Presidential Scholarship, CSU Bicentennial Competition.

PRESENT POSITION: Freelance artist and illustrator.

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: George Frederick Kocar

DATE AND PLACE OF BIRTH: 9-28-1948 Cleveland, Ohio

PRIMARY MEDIA Acrylic painting

ART TRAINING - Schools, Scholarships, etc.: A.A. Cuyahoga Community College-1975,
B.A. in Art Cleveland State University - 1977 Fine Arts
Merit Scholarship. Currently attending Syracuse University
Syracuse, New York for my MFA.

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: 3/82- NOVA 7th Annual Painting
Show. 1/82- BEHIND THE SMILE: Group show of invited artists
Mansfield Art Center, Mansfield, Ohio. 11/81-Fine Arts Assn
Annual Juried Show, Willoughby. 6/81- 45th Butler Midyear
Show Youngstown, Ohio. 5/81- 62nd Annual May Show, CMA.
11/80- Fine Arts Assn Juried Show. 12/80- NOVA Paper Impres-
sions, Bonfoey's. 12/79- Fine Arts Assn. Juried Show. 5/79-
60th Annual May Show, CMA, Special Mention in painting. 5/78-
That's Not Funny, That's Art Three man show, The Arts Building.
2/76- New Mexico 56th Annual National Small painting Show.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS: Fine Arts Merit Scholarship- CSU, 1976
Presidential Scholarship - CSU, 1976
Summa Cum Laude - CSU, 1977
Special Mention in painting, 60th Annual May Show 1979

PRESENT POSITION: Freelance illustrator and painter
President of Kocar Advertising Art, Inc.

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 81

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: GEORGE FREDERICK KOCAR

DATE AND PLACE OF BIRTH: 9-28-48 CLEVELAND

PRIMARY MEDIA PRINTING

ART TRAINING - Schools, Scholarships, etc.: CERTIFICATE OF GRADUATION - ART INSTRUCTION SCHOOLS - 1970
1975 - A.A. - ART - CUYAHOGA COMMUNITY COLLEGE
1977 - B.A. ART - CLEVELAND STATE UNIV. FINE ARTS MERIT SCHOLARSHIP
1980 - CLEVELAND AD CLUB ADVERTISING COURSE - GRADUATE

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

1975 - NOVA SMALL GRAND PRINTING SHOW, 1976 - NOVA JURIED DRAWING SHOW, NOVA - SCOPE OF FIBERS,
NOVA - EROTIC ART SHOW, ARENA 76 - BINGHAMTON, NEW YORK, CHAUTAUQUE NATIONAL PRINTING SHOW - CHAU-
TAUQUE, NY, NOVA - MEMBERS ONLY SHOW, CANADADA - WINNIPEG, CANADA, NOVA - EROTIC ART SHOW, 21ST ANNUAL
HOLLINMAN-NEWMAN Religious Art Show, 56th NATIONAL OSGUNQUIT PRINTING SHOW, 3RD NATIONAL SMALL
PRINTING EXHIB. - GALLERY NORTH - GRAND RAPIDS, MICHIGAN, 1978 - 3 MAN SHOW - CLEVELAND 1979 - MAY SHOW,
SCHOOL OF FINE ARTS ANNUAL EXHIB, 1980 - PAPER IMPRESSIONS, BOURBON - CLEVELAND, SCHOOL OF FINE ARTS ANNUAL EXHIB.
COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS: 1967 - HONOR AWARD ART - MIDPOINT N.S.
1975 - OUTSTANDING STUDENT OF YEAR - C.C.C.
1976 - PRESIDENTIAL SCHOLARSHIP - C.S.U.
1976 - FINE ARTS SCHOLARSHIP - C.S.U.
1977 - SUMMA CUM LAUDE - C.S.U.
1979 - SPECIAL MENTION - MAY SHOW

PRESENT POSITION:

PRESIDENT - KOCAR ADVERTISING ART, INC., CONSULTANT: MACHINE TOOL CO., ART DIRECTOR - VISACUM

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

APR 79

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: George Frederick Kocar

DATE AND PLACE OF BIRTH: September 28, 1948 - Cleveland, Ohio

PRIMARY MEDIA Ink

ART TRAINING - Schools, Scholarships, etc.:

1977 - Bachelor of Arts Degree/Art
Cleveland State University - Fine Arts Merit Scholarship

1975 - Associate of Arts Degree/Art
Cuyahoga Community College

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: NOVA Juried Summer Student Show 6/74,
NOVA Juried Small Grand Paintings Show 9/75, Riverbend Gallery Show 11/75,
One Man Show-CSU theatre Arts Bldg. 11/75, NOVA 3rd Annual Juried
Christmas Show 12/75, 21st Annual Juried Hallinan-Newman Show 2/76, NOVA
Juried Drawing Show 2/76, NOVA Juried Fiber Show 2/76, NOVA-Artist as
Lover Juried Show 4/76, NOVA Members Show 5/76, "That's Not Funny That's
Art"-3 man show 3/78, Canadada Intrntl Post Card Show-Winnepeg, Canada 3/76
Arena '76-3rd Annual Juried Competition-Binghamton, N.Y. 5/76, Chautauqua
19th National Juried Exhibition-Chautauqua, N.Y. summer/76, Ogunquit 56th
Natl Exhibition of Paintings-Ogunquit, Maine-summer/76, Gallery North 3rd
Natl Small Painting Exhibition-Mt. Clemons, Michigan 10/76.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

None

AWARDS: Presidential Scholarship- Cleveland State University- 1976
Fine Arts Merit Scholarship- Cleveland State University- 1976
Jury Mention- NOVA Juried Drawing Show- 1976

PRESENT POSITION: Artist- Western Reserve Screen Print Inc. Designer of
"CLEVELAND You've got to be Tough" T-Shirt.

.....
We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 87

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: George Frederick Kocar PRESENT POSITION Master Designer for
American Greetings

DATE AND PLACE OF BIRTH: 9-28-48 Cleveland, Ohio

CATEGORY/PRIMARY MEDIA: Painting

ART TRAINING (Schools, Scholarships, etc.): Cuyahoga Community College 1973-75 Assoc.
Arts degree. Cleveland State University 1975-77 B.A. Fine Arts Scholarship.
Syracuse Univ., New York, MFA 1983

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year): May Show (79,81,
82,83,85) Butler Mid-year Youngstown, Ohio (81,82,83,84,85). Centre Inter-
national d' Art Contemporain Invitational, Paris, France, 1986. Ariel Gallery,
New York, NY, International Competitions I & II, 1985. Metro Art International
Competition, 112 Greene St, New York, 1986. One man Shows: Denison University,
Granville, Ohio, 1984, Valley Art Center, Chagrin Falls, 1985, C.A.G.E.,
Cincinnati, Ohio, 1985, Kent State Univ., 1986. Erie Art Museum Gallery, 1986,
Tenth Street Gallery, 1986.

COLLECTIONS THAT NOW INCLUDE YOUR WORK: Cleveland Metropolitan General Hospitals
Meldrum & Fewsmith Corporate Collection, Collection of Charles Mayer.

AWARDS: 1986 - Gold Medal for Painting, Metro Art International Competition,
112 Greene Street, New York, NY. 1985 - Juror's Award for Painting
Butler Mid-Year, Youngstown, Ohio. 1979 - Special Mention for Painting,
May Show, Cleveland Museum of Art.

We would appreciate having a statement about your philosophy and work as an artist—either general or
something specific about the piece(s) selected for this year's May Show to aid us in the preparation of
gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

BLASTERS is a painting about the many paradoxes that are presented by living
in today's society. The graffiti background represents vandalism and urban
decay, yet on another level, graffiti is being taken seriously as fine art.
Interspersed with the graffiti are several flat human forms, shadow like re-
minders of the remains of humans after an atomic blast -- vandalism of the
highest order. On the far right of the painting's background are several
symbols and signs, depictions of money, sex, weapons, etc. Reduced to mere
symbols that are repeated over and over, haven't these things become almost

meaningless to modern man? The main characters are dancing, but not with each other. Is modern society so alienating that we are dancing by ourselves, each to his own tune, each in their own way shutting out the fear of living in the nuclear age? The woman is taking comfort under a hair dryer, hiding in a world of fashion and style. The man is bopping along to the loud rock music of his "ghetto blaster", drowning out the world with noise. In the middle, is the monkey. Grinning menacingly he dances wearing a missile hat. As the atom was split, so is the monkey, and our evolutionary ancestor serves notice that we may be monkeying around with things we should probably have left alone.

BLASTERS asks more questions than it answers. Should we just dance along with our lives while the possible destruction of mankind may be near? Or should we do something about it, and if so, what? In a world where we cannot tell the difference between vandalism and art, where there is so much spiritual decay, that so many are becoming more and more alienated from one another, how can we hope to overcome this threat?



Postcard Show
Friday July 27, 1990
8 -12pm

The Vox Gallery presents works by regional artists, submitted in a 5" x 7" format and spanning all medias of expression. The works will be sold by silent auction benefiting The New Art Organization's operating fund. The N.A.O. is tax-exempt organization for emerging contemporary artists and their supporters. The Vox Gallery Postcard show has become a tradition in the Akron art community, and again this year we ask and appreciate your support.

The Vox Gallery
356 South Main Street
Akron Ohio 44311
216-253-2221

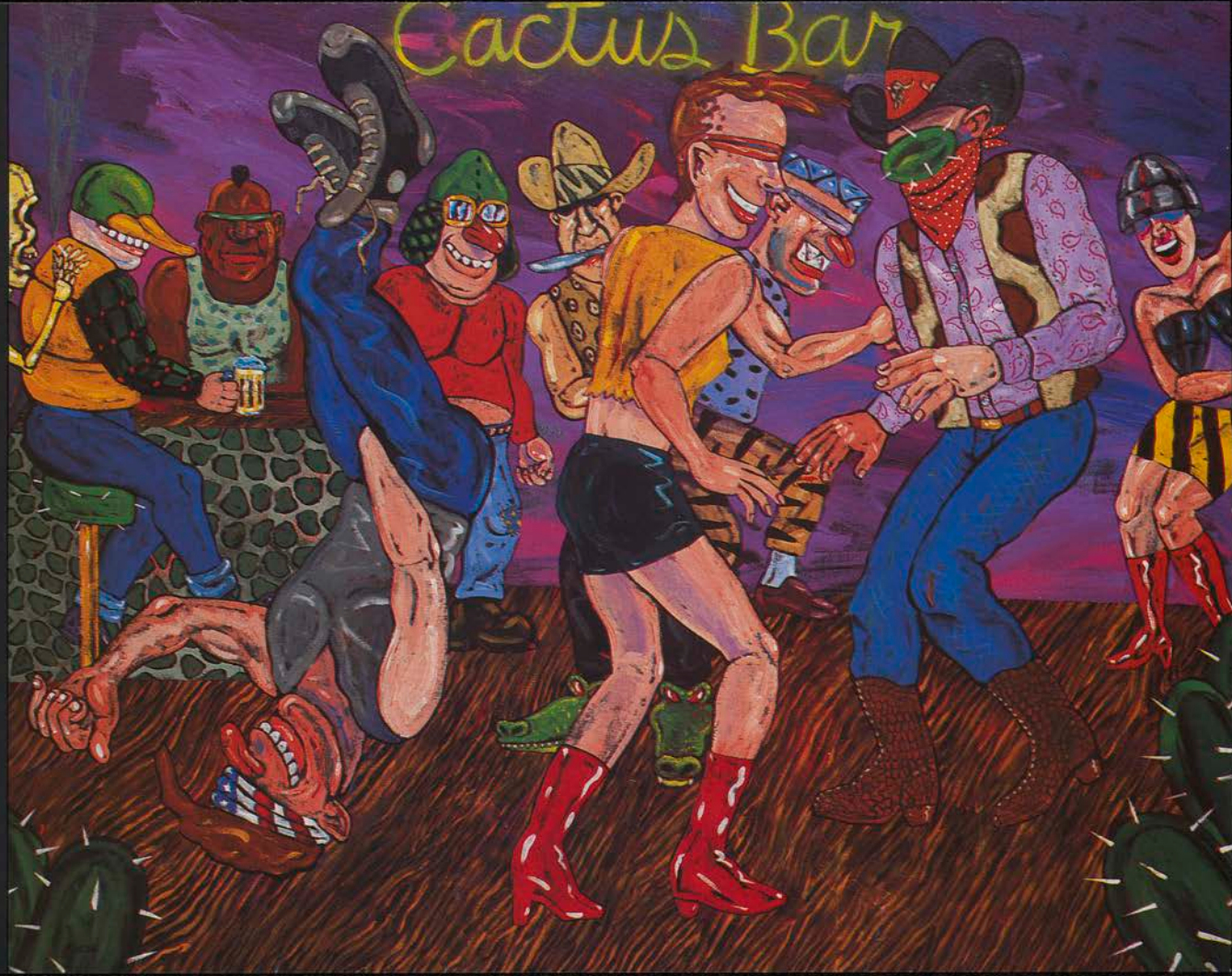
Cover by G. Kocar

The N.A.O. would like to thank Sawan & Farris Attorneys at Law for underwriting the 1990 Postcard Show

The Vox Gallery
356 South Main Street
Akron Ohio 44311

GEORGE. F. KOCAR

CACTUS BAR ACRYLIC 48" x 60"

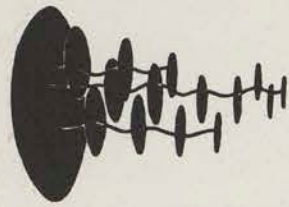


George F. Kocar CACTUS BAR
Acrylic on canvas 48" x60"
© G.F. KOCAR 1990

GEORGE F. KOCAR



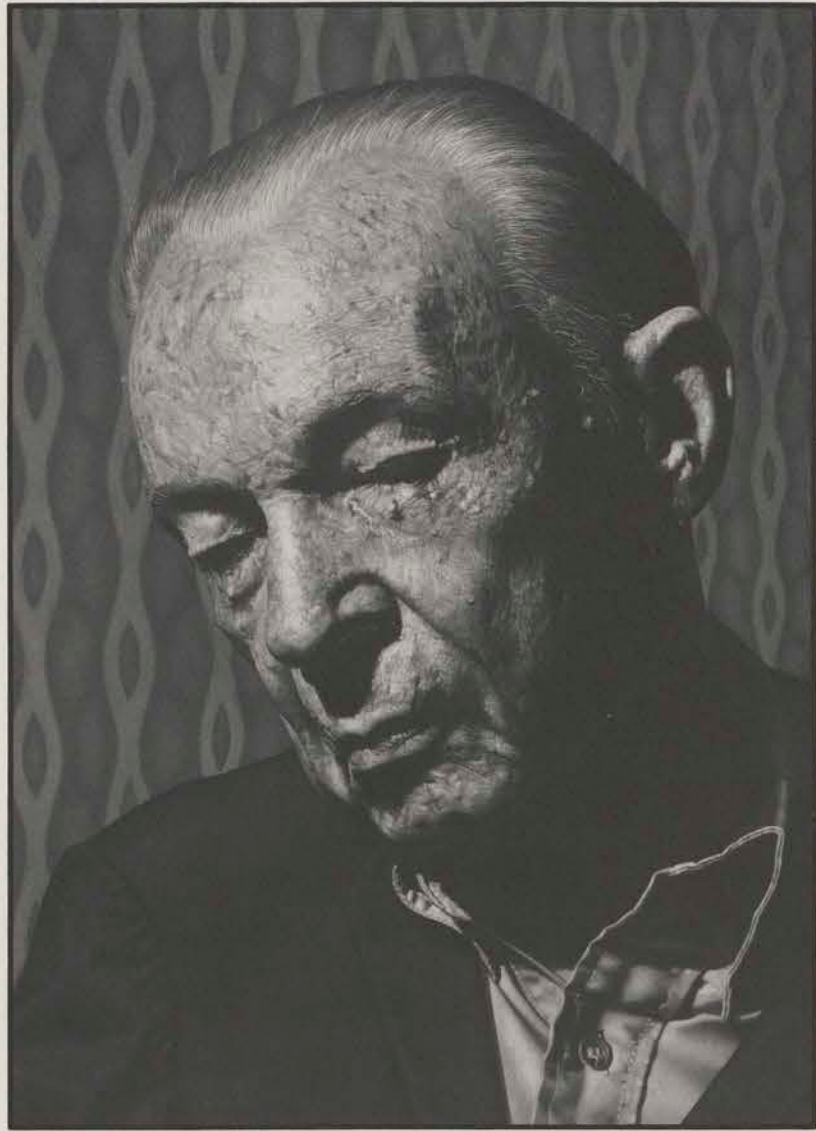
PAINTING: THE POST-INDUSTRIAL FIGURE
SANDUSKY CULTURAL CENTER • JANUARY 7-28, 1990



Non-Profit
Organization
US Postage
PAID
Sandusky, Ohio
Permit No. 283

SANDUSKY CULTURAL CENTER
2130 Hayes Avenue at Perkins
Sandusky, Ohio 44870
Hours — 1-4 p.m. Sunday through Friday
Telephone (419) 625-1188

EDWARD A. RAFFEL





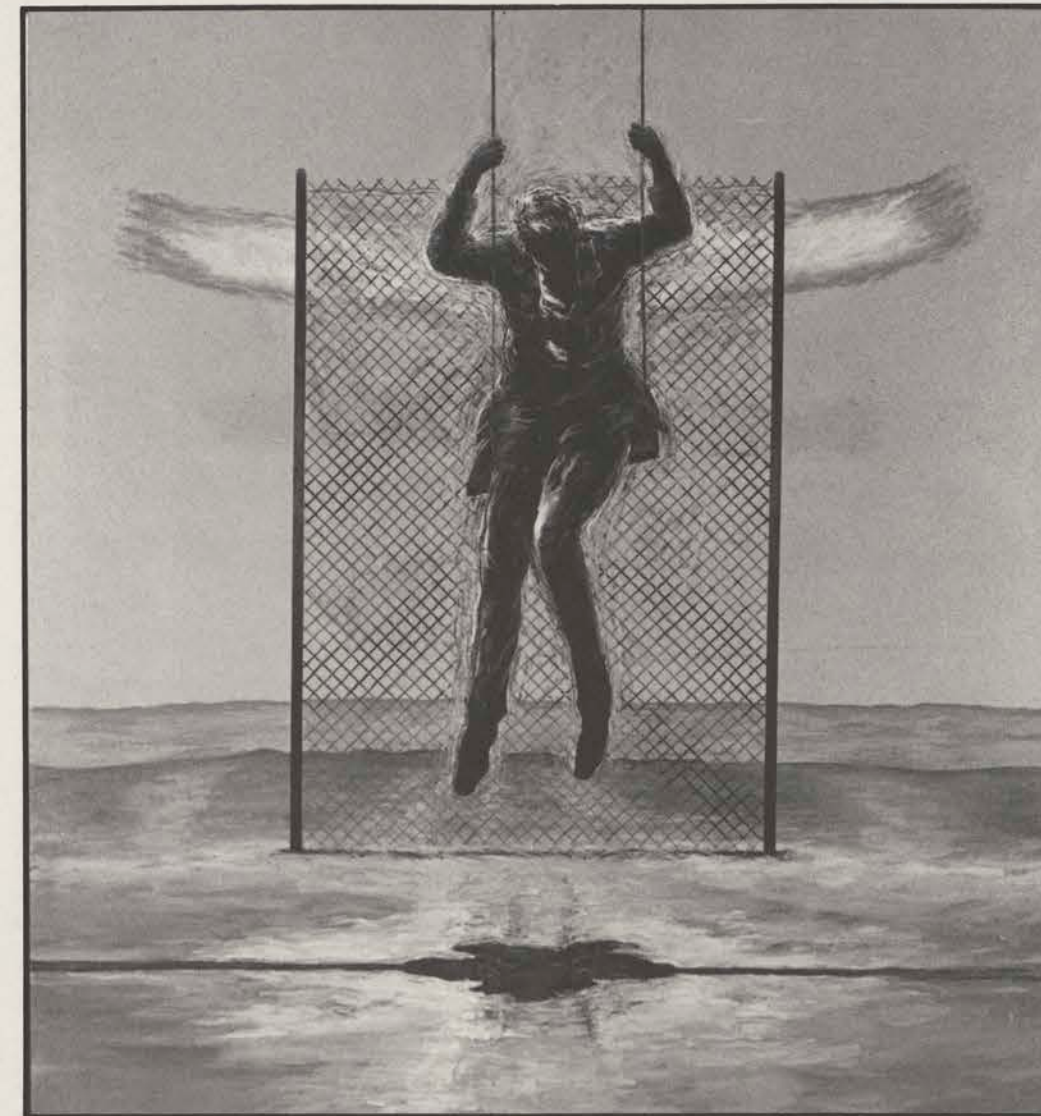
STEVEN A. RAMSEY

The figure is ourselves. We are the painted subject that is shown working, resting, and playing. With each new figurative exhibit we are given a chance to assess how we are behaving, what we are believing, and what we look like. We are being shown what it is like to be alive right now at this particular juncture in history.

Artists look at society and assign certain values to what they see. Then according to their own experience they portray us as best they can. This view of the present could be highly personalized and even out of the visual mainstream, but if there is a small ring of truth in the image it may survive. If the viewing audience, in some way, finds itself reflected in the art, it may encourage the artist or reward them financially. If many viewers agree on the value of the image it will be reproduced and disseminated in books and artifacts of popular culture. In this way the artist and the audience collaborate to create an image of the age.

We feel we know what life was like in ages past because we have looked at the images and read the words of the people who were alive then. In the same way we will be judged by the figurative work of our own time like the paintings in this exhibit. It is by these interactions of artist and audience that we make our tiny incremental steps through time.

Join us and our guest artists at the opening reception for **Painting: The Post-Industrial Figure** Sunday, January 7, 1990, from 1:00 to 4:00 p.m.



LAWRENCE KRAUSE



Cuyahoga Community College

Metropolitan Campus

2900 Community College Ave.

Cleveland, Ohio 44115

Non-Profit Org.

U.S. POSTAGE

PAID

CLEVELAND, OHIO

Permit No. 3675

ARTISTS: AS THEY SEE THEMSELVES

**MONDAY- FRIDAY 10am - 4 pm
FOR INFORMATION CALL 987-4525**

***CURATED BY
ANN CAYWOOD BROWN, JOAN DAMANKOS***

ARTISTS: AS THEY SEE THEMSELVES

ANNA ARNOLD • MARGARET ARTHUR • DEBORAH BANYAS
STEVEN PARKER BRADFORD • MALCOLM BROWN • JOAN DAMANKOS
DONNA DROZDA • MARILYN FARINACCI • ARLEEN HARTMAN • LORI HYLER
GEORGE KOCAR • LAWRENCE KRAUSE • DOUGLAS LUCAK • HAL LYNN
SCOTT MILLER • EDWARD RAFFEL • GENE EPSTEIN RICHMOND • PATRICIA SEARS
T.P. SPEER • CAROLINE STREET TRICKEY • DOUGLAS UTTER • CANDACE VICKERS
SUSAN WEIR • RALPH WOHRMAN • LARRY ZUZIK

SEPTEMBER 20 - NOVEMBER 1
ARTISTS RECEPTION SEPTEMBER 27, 4 - 7 PM

METRO ART GALLERY • CUYAHOGA COMMUNITY COLLEGE • METROPOLITAN CAMPUS
*Secure underground parking directly below gallery • enter off Woodland, just west of
E.30th. Walk up stairwell "D" to Auditorium*

Words from a childish rhyme and the mood of the pre-Halloween season combine to inspire the grouping of eleven artists who share an interest in natural artifacts either as subjects or as found objects fundamental to their artistic expression. About half are making their Cultural Center debut; the others are old friends returning with new or different work.

KARIN BARTIMOLE is a sculptor who uses stripped, altered, and dyed branches with added elements such as porcupine quills, horsehair, or thorns. **NINA VIVIAN HURYN** fashions mostly wearable art with skeleton motifs. **GEORGE KOCAR** incorporates skeleton subjects into his acrylic paintings for this show. **MYRNA MASSEY** uses actual sticks, stones and bones as part of her principally clay jewelry and sculpture. **YASUKO NAKAMURA** throws exquisitely simple pots with tiny apertures and subtle, stone-like surfaces. **STEVEN OLSZEWSKI** makes raku containers, frequently using found objects such as bones to form finials. **CAMPBELL PAXTON** turns to skeleton subjects for his most recent jewelry and sculpture in cast bronze, wax, and polyform. **GARY SPINOSA** promises a significant group of his numinous 'hand stones' of sculpted porcelain. **JIM WECKBACHER** creates handbuilt ceramic vessels with the forms and markings of natural stones. **EDWARD S. WOHL**, consummate furniture maker, studies form in a group of carved wood bones. **AUKE MARTEN ZANDSTRA** shows, through the courtesy of the Scheele Gallery, Zen-like sculptures combining the by now familiar natural objects.

Please join our guest artists for the reception opening **STICKS AND STONES AND BONES** and our 1990-91 Cultural Center season on Sunday, September 30, from 1:00 to 4:00.

Mexico is one of the few countries that has an official national holiday, *El Día de los Muertos* (Day of the Dead), honoring the old belief that the souls of the deceased return to the living each year on this day. For weeks before the Day of the Dead (November 2), toy stores are full of skeleton presents for children, and bakeries specialize in trying to outdo one another in baking elaborate pastries of the dead. Almost every possible article is turned into some type of skeleton, skull, coffin, or corpse. Thus the *Muertos* are transformed into entertainment as well as folk art; the Mexican concept of death contains a comic element not unrelated to the current American celebration of Halloween.

Through the courtesy of Salvador and Colleen Gonzalez of the **FOLKARTE** Gallery, the Cultural Center is fortunate to accompany the contemporary art of **STICKS AND STONES AND BONES** with a collection of traditional Mexican sticks and bones art.



Le Muerte Danzante by Jesus Sosa Calvo, polychromed wood

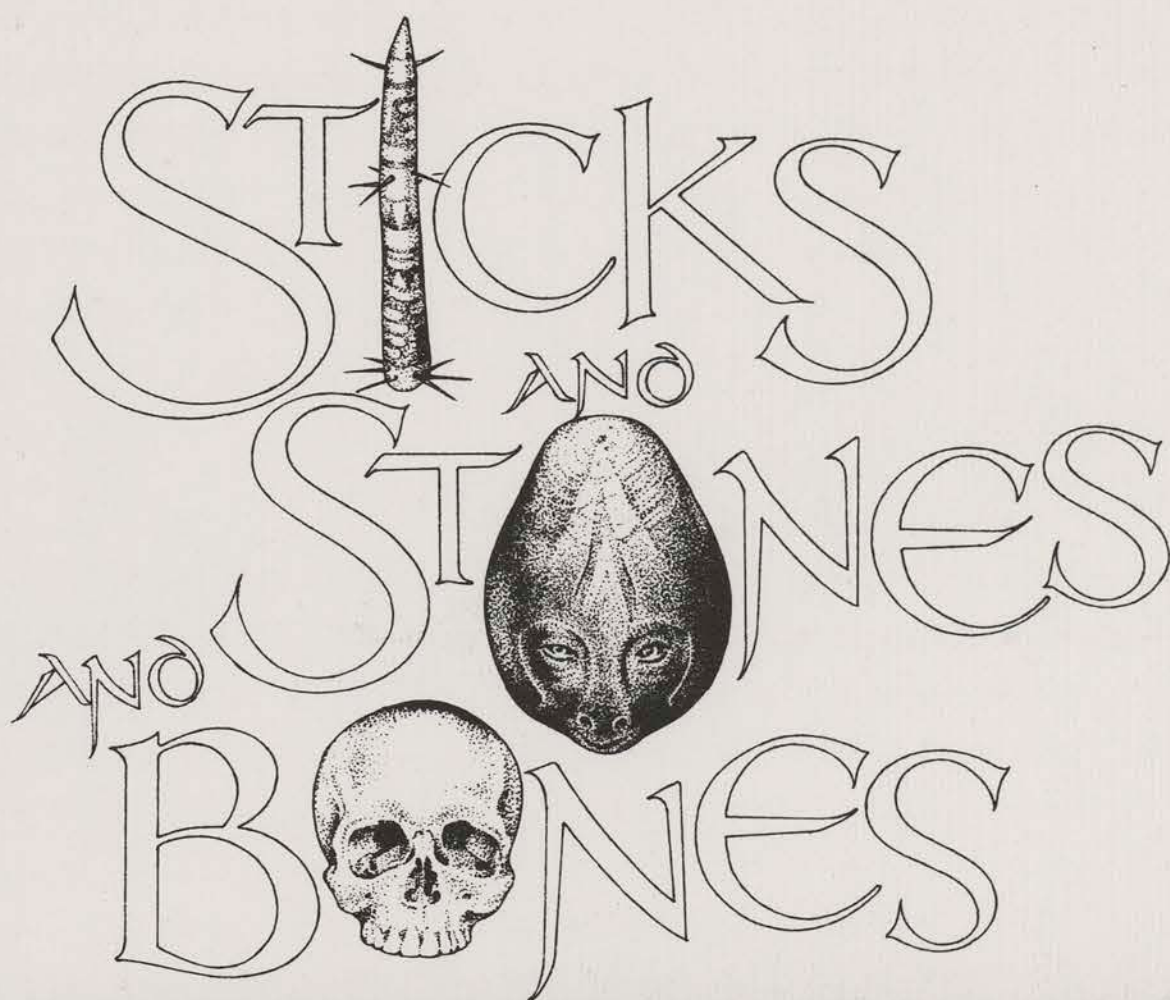
KARIN BARTIMOLE
NINA VIVIAN HURYN
GEORGE KOCAR
MYRNA MASSEY
YASUKO NAKAMURA
STEVEN OLSZEWSKI
CAMPBELL G. PAXTON
GARY SPINOSA
JIM WECKBACHER
EDWARD S. WOHL
AIKE MARTEN ZANDSTRA

SANDUSKY CULTURAL CENTER SEPTEMBER 30 90
OCTOBER 28

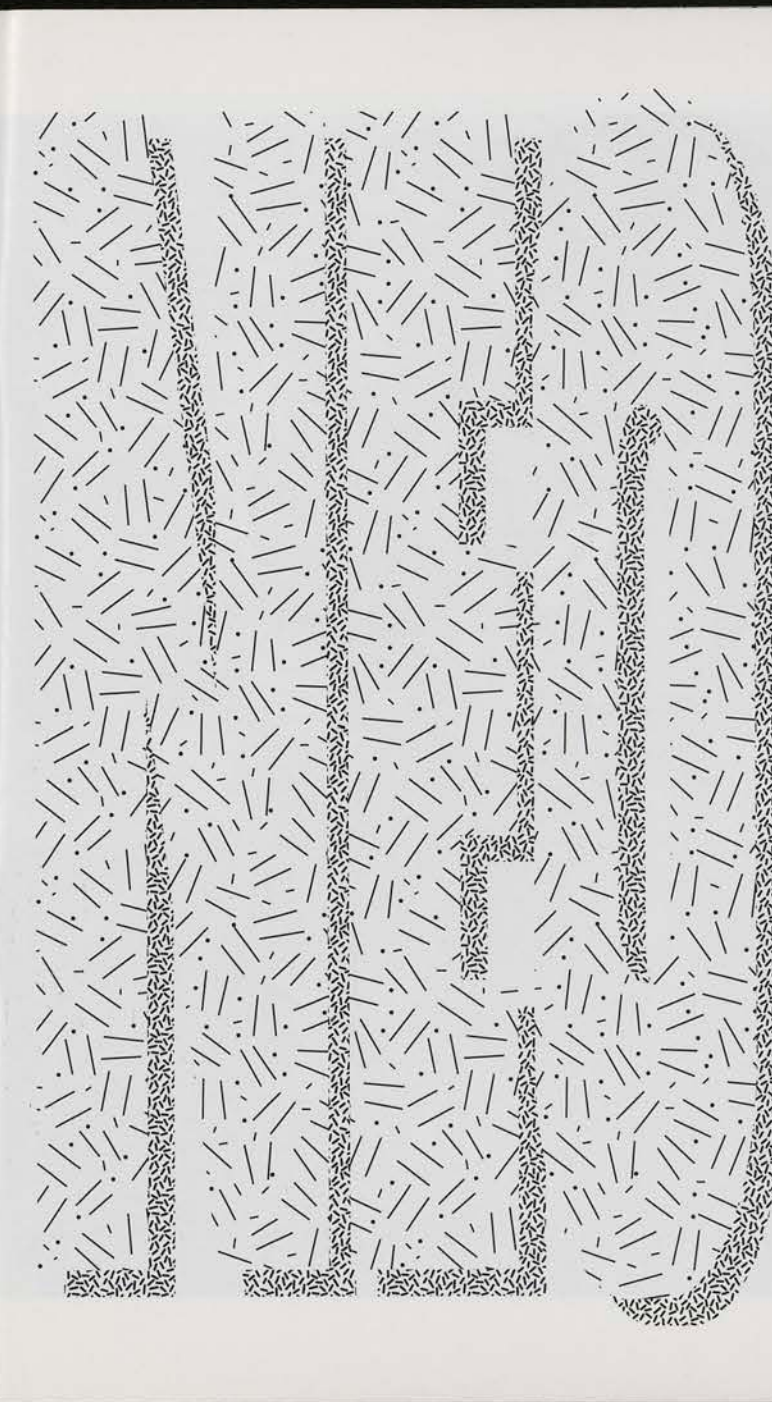
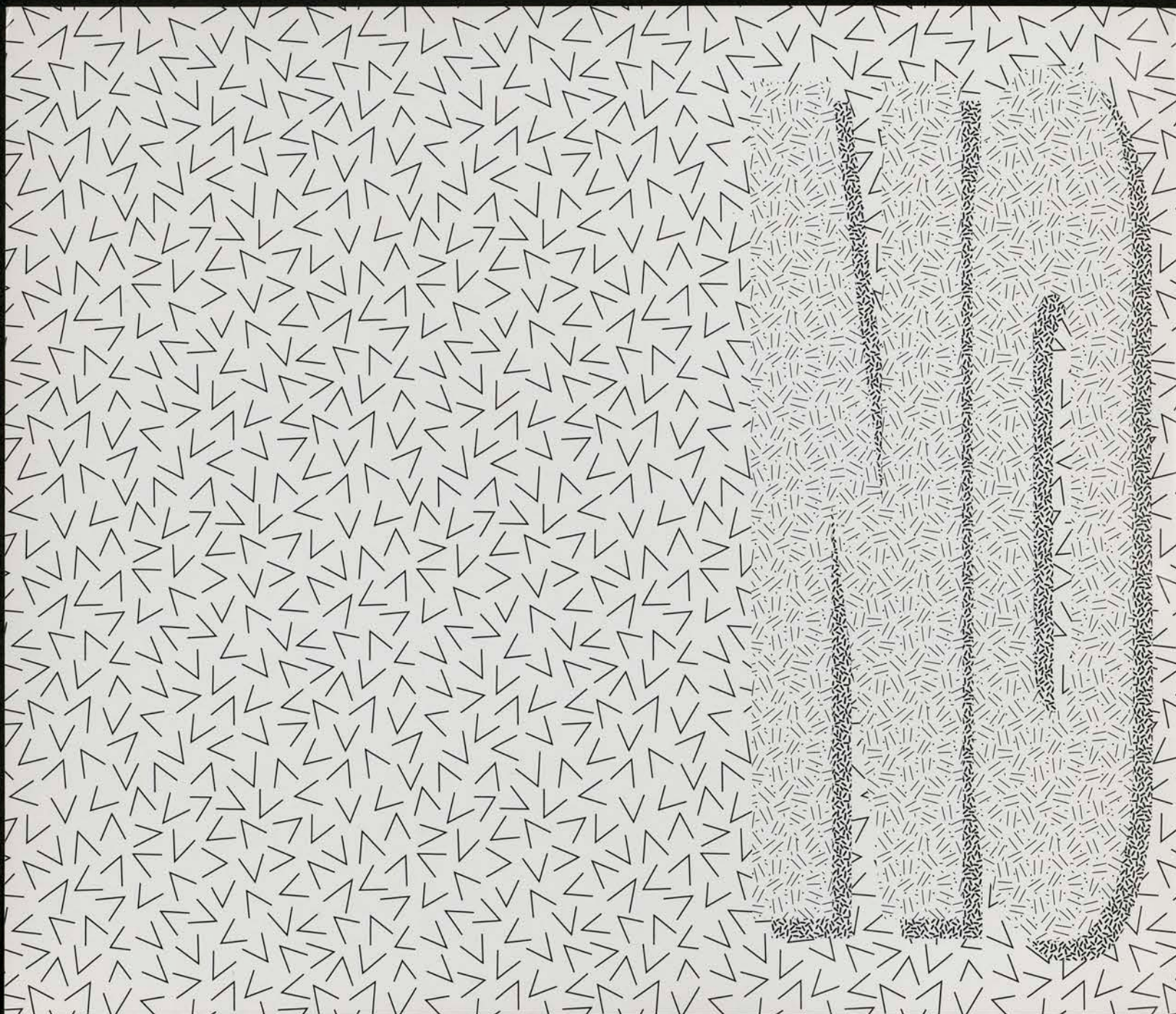
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Permit No. 283

Hours — 1-4 p.m. Sunday through Friday
Telephone (419) 625-1188

SANDUSKY CULTURAL CENTER
2130 Hayes Avenue at Perkins
Sandusky, Ohio 44870



THE
LIFE
OF
THE
LIFE



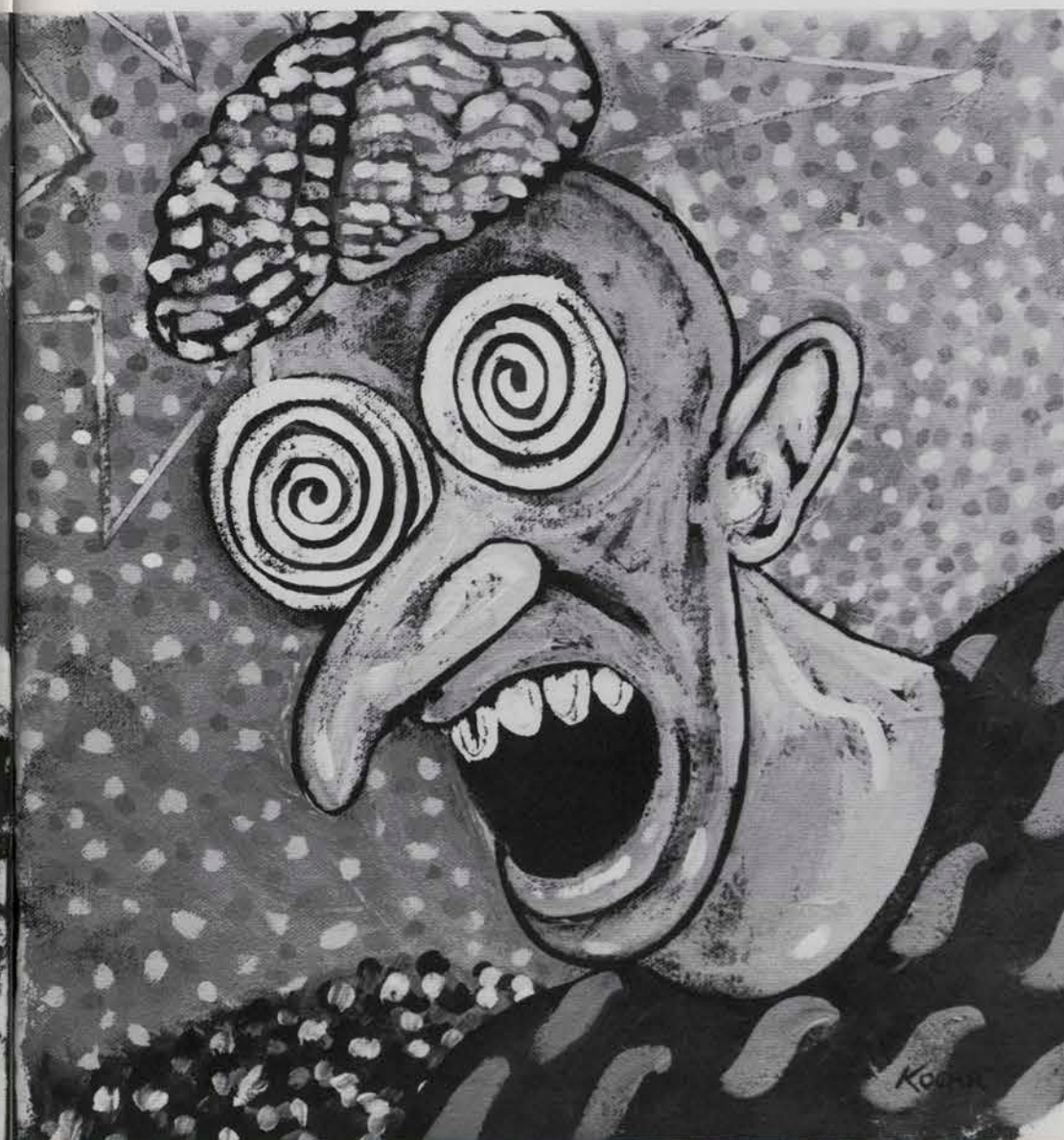
August 21—September 30, 1989

**Zoller Gallery
Visual Arts Building
The Pennsylvania State University
University Park, PA 16802**

Curated by James Goldsworthy and
Richard F. Dennis

The catalogue for this exhibition was
partially funded by the Pennsylvania
Council on the Arts.

George F. Kocar
Bay Village, Ohio
Brainstorm
Acrylic
13" x 25"



.....
**I WANT these
pieces to have
an un-
bridled
intense
Satanic
vulgarity
unsurpassable,
and yet be art.**

Stream of Conscience:

Psychotronic and

Neopunkedelic by

James Goldsworthy

Edinboro University

of Pennsylvania

—Claes Oldenburg, 1967

■ ■ ■ ■ ■

This exhibition introduces a body of art works by a group of progressive artists working outside the eighties mainstream blue-chip commercial galleries. Chronologically, their appearance follows the Punk art movement that flourished between 1979 and 1983 in New York's East Village. That Punk group included the graffiti artists—a number of gifted Puerto Rican, Black, and White youths from the Bronx and the East Village, armed with aerosol spray cans, dressed in Mohawk-influenced uniforms, with appellations like Futura 2000 and Zorro, who stealthily descended in full force upon their target: the subway cars of New

Post-Revolutionary Visions:

..... The Spectacle of Subversion The real movement that suppresses existing conditions rules over society or the Subversion from the moment of the bourgeoisie's victory in of Spectacle?

the economy, and visibly after the political translation of this victory. The development of productive forces shatters the old relations of production and the static order turns to dust. Whatever was absolute becomes historical.¹

by Daniel S. Hodgson

Allegheny College

Eugene Delacroix's 1831 painting *Liberty Guiding the People* (more generally known as *The Barricade*) represents a sturdy laundress-of-a-woman, stripped to the waist, leading a rag-tag bunch of ruffian/



Dennis Bayuzick
Kenosha, Wisconsin
Nocturnal Garden: Wet Dream
Airbrushed Acrylic on Board
20" x 20"



Lee Forrest
Edinboro, Pennsylvania
Persian Power: Alexander Crossing the Rockies
Acrylic on Canvas
50" x 54"

York City. Almost instantaneously their flamboyant "art on wheels" appeared before a captive audience of millions of television viewers throughout the world. The glossiest international art journals documented their sophisticated achievements in full color. The youths, considered lawbreakers by police, became a breath of fresh air in the stifling art scenes of several continents. Some of the most adaptable of this group did well: Keith Haring received commissions to decorate the walls of a number of American and European cities; Kenny Scharf and Jean Michel Basquiat became major artists in the blue-chip galleries by the mid-eighties. But the change in life-style was too much for the twenty-five-year-old Basquiat, who died from drugs soon after his success began, near the time of Andy Warhol's death. Warhol, Basquiat's closest friend, curiously had predicted, "In the future, everyone will be famous for fifteen minutes." It's worth mentioning here John Gardner's comment in his famous essay "The Artist as Critic": "When [Marcel] Duchamp said, 'Art is whatever I say it is,' he is telling the truth. When Andy Warhol says it is, he's putting us on." Indeed, most of the young graffiti artists could not adapt to the commercial gallery scene and by 1983 the Punk art movement had ended.

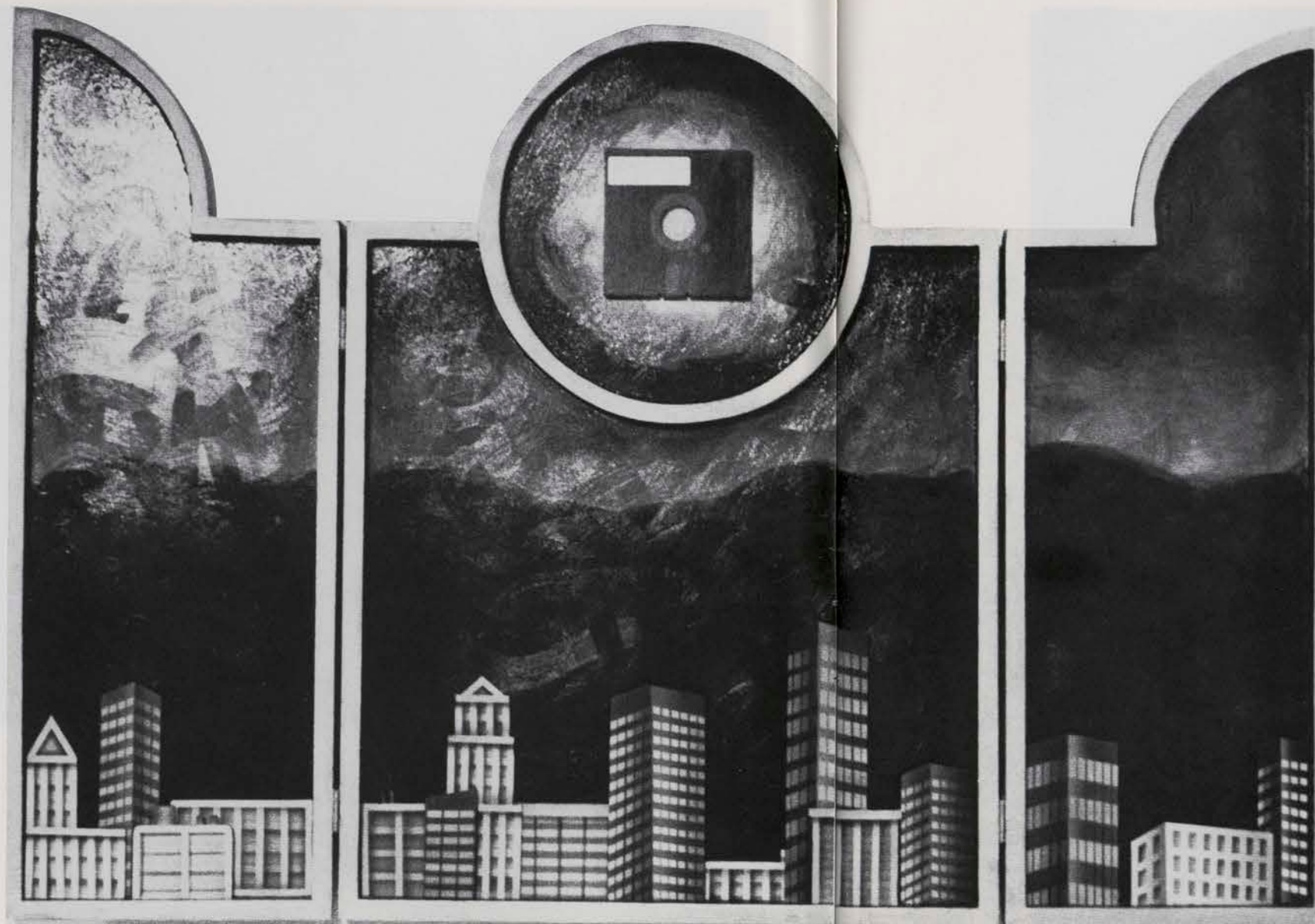
The conscience of the graffiti artists is reflected in the statement by Ellen Handler Spitz of the psychiatric department at Columbia University, who wrote that:

If we stipulate (in the customary manner) that psychoanalysis has to do with the embodied mind and

revolutionaries over a barricaded bridge. The painting is an allegory celebrating the July Revolution of 1830, a revolt in Paris that resulted in the abdication and flight of King Charles X, and thus swept away the restored Bourbon monarchy that had ruled the French nation since the early 1800s.

Behind the woman, to her right, a man dressed in a rumpled tailcoat and high hat, clutching a gun, follows closely. The man, who has recently been identified as a notorious left-wing pamphleteer, stands with fellow proletarians, led by Liberty, in the vanguard of the revolution he had been instrumental in instigating. This radical of the "underground" exchanges his clandestine printing press for a public gun when he joins the "avant-garde," a phrase first used in conjunction with those who aggressively launched the July Revolution. Delacroix valorized that transformation in his painting by the inclusion of this figure, who mutates from militant voice in hiding to militant activist on the streets.

The Avant-Garde was a public manifestation of a revolutionary process that moves naturally from under to above ground and is finally rendered passé in victory. The Avant-Garde, then, mediates between a position of secret subversion and one of triumph and obsolescence.



James Lilly
Bellevue, Washington
Urban Altarpiece—Icon for Mr. Ray
Acrylic on Wood
30" x 49"

that art has, likewise, to do with embodied mind in the sense both of objectified thought/feeling (Freud) and of the filtering of experience through mazelike defiles of signification (Lacan), we seem to gain by this twinning, a warrant for mapping one realm on to the other. We may assume by such a move, that the structure of art mirrors in some sense the structure of mind—not of a specific mind, but of the dynamic organization of mind. We may sense or expect to hope that there is or should be a correspondence between aesthetic form and psychic process. Graffiti art of the New York City subway cars and murals painted in the seventies and early eighties fascinate us in part because, like Prospero's magic, they appear and disappear—"an insubstantial pageant faded." Created by artists to whose very existence we give the name adolescent—that is to say, evolving, changing, developing—the subway car graffiti, in its coming into being, is charged with intensity and evanescent excitement. Executed in motion, it is likewise perceived in motion, swiftly arriving or departing. Currently the spectacle itself is slowly vanishing altogether from the New York scene—its colorful designs dispelled in the wake, partly, of massive resistance by city government as well as by the fact that adolescence is itself a transient state. The generation of early writers has grown up. Even more ruinous, however, has been its cooption by the establishment—its appropriation and cannibalism by commodity culture.¹

Also signifying the end of the Punk/Graffiti movement in art was the omission of its three most successful exponents, Basquiat, Scharf, and Haring, from the 1988 Carnegie International, making room for their successors in the mainstream, the Neo-Geos: Jeff Koons, Peter Halley, and Sherrie Levine. The latter group became the darlings of the

Along this revolutionary path, varieties of art were linked to the phases of the process. The first phase is marked by underground tracts and surreptitiously scrawled graffiti slogans; the second phase proceeds to banners and placards openly displayed and carried in acts of civil disobedience and violence; the third and last phase is marked by victory and the creation of memorial works of art destined for public spaces. In the first two phases, the associated art is directly linked to the revolution itself. Phase three remembers the revolution in an attempt to maintain its ideals, those formulated in phase one and activated in phase two. Only in phase three do we encounter traditional art objects. However, the meaning of this last group of objects is quickly confounded by all the baggage attendant on the idea of "Art" as an activity of aesthetic, explicitly apolitical, creation. That is further exacerbated by the tendency in bourgeois culture to commodify all acts of creation, turning them into objects of cultural reverence or commercial profit. In any case, the last phase of the revolutionary process, as it is manifest in the art characteristic of that phase, tends to defuse the subversiveness and violence of the first two phases.

After the establishment of the Third Republic in France,



Suzanne **Winterberger**
Edinboro, Pennsylvania
The Secret Life of Women or, How I Fell Off the Pedestal and Lived to Face Another Day (Detail)
Mixed Media and Silver Print
13" x 30"



Jo **Whaley**
Oakland, California
The Futility of Possession
Hand Colored Black and White Photograph with Lead
7" x 5"

Postmodernist critics of deconstruction. The emptiness of their appropriated and kitsch images fits well with the critics' Nietzschean assumption that life (and art) has burned out and the artist's statement must concern his having nothing more to say. However, from the ashes rises the phoenix and we see a number of interesting artists who have followed the direction of the Punk/Graffiti artists: Jenny Holzer, Richard Hambleton, David Wojnarowicz, Rodney Alan Greenblatt, Ronnie Cutrone, Mark Kostabi, Rhoda Zwilinger, and Scot Borofsky.

Peter Frank explains that:

What we are witnessing is the first generation of American artists weaned on television, artists who are taking their work back to, and through, the mass media from which it has been drawn. Artists' use of and reference to the mass media has created a cycle of aesthetic discourse that makes commerciality, long the stick with which artists feared to be flogged, a new measure of success.²

The current exhibition includes many interesting artists working outside the mainstream who also belong to this same "stream of conscience." A nucleus of nine artists from the present show were among the seventeen featured in the Psychotronic and Neopunkedelic show at Bruce Gallery at Edinboro University of Pennsylvania in 1987. At that time their tendencies were described as being in the "neopunkedelic" or "psychotronic" direction. Coming close on the heels of the graffiti artists, the Neopunkedelics have been located far and wide, usually isolated. They have assimilated some of the former's fondness for bold

when the revolutionary political process was finally contained by an elective system, the idea of the Avant-Garde was relocated as an advanced aesthetic activity: a kind of personal/cultural revolutionary process disassociated from political significance. The principle of the three phases remained intact with Avant-Gardism as the mediating active moment between a theoretical/subversive beginning and an institutionalized end. Édouard Manet began with the subversive ideas of Charles Baudelaire and ended with a retrospective at the *École des beaux-arts*. In like manner, Cézanne subverted at every turn the principles of Realism/Impressionism, waged his personal revolution alone at Aix, and became the "Father of Modern Art." The process of revolution remained unimpaired by its transfer from a political environment to one of aesthetics. As well, the political connotations of the origin of the Avant-Garde remained as a residual effect, increasing the tension between the "new" and the "old," giving the art of the Avant-Garde a special edge. Central to this, though, was the necessity of maintaining the differences among the vanguard, those whom it attacks and those who follow.

The first breakdown in the system was seen at the end of the nineteenth century, when a small, purposeful commu-



Garry R. Bibbs
Chicago, Illinois
*Joanie Makes the
House Quake*
Monoprint
18" x 26"

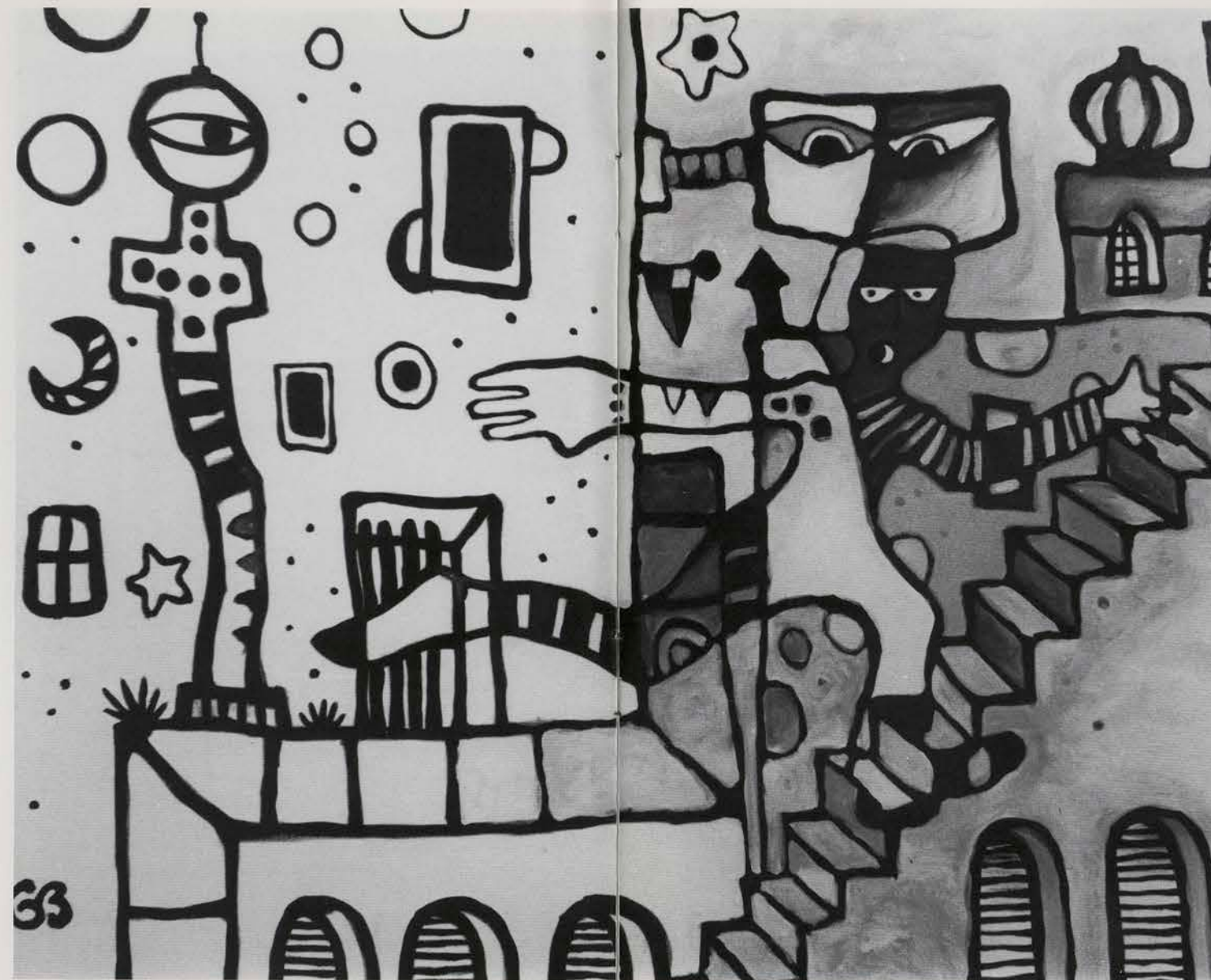
technique and color. The continued concern for direct human expression is now adapted to a more personal choice of themes, subjects and iconography. The psychotronics share these artists' concern with realizing identity or self, achieved less with glitz than with an aggressive and assertive aesthetic. They share the B-rated film protagonists, the Psychotronic Man's marvelous super powers, his ability to control his subjects by shock waves that project from his brain. Perhaps this is not so far fetched a possibility, when we recognize a similar momentous achievement in medical technology: the introduction of the lithotripter, which rescues patients from the ordeal of an operation by emitting shock waves to smash kidney stones. Whereas the Neopunkedelics want to stand out from the crowd, be different, the Psychotronics tend to want to merge with nature; grayness and boredom are their turf. They relish the "heavy" comic narratives of Sue Coe, Harvey Pekar, David Letterman, and John Barth.

Notes

¹Ellen Handler Spitz, "An Insubstantial Pageant Faded" (Art Criticism 4, No. 3, 1988), 51-53.

²Peter Frank, *New, Used and Improved Art of the 80s* (New York: Abbeville Press, 1987).

nity of collectors, critics, and dealers of Avant-Garde art appeared. They were connoisseurs of the "new" who prided themselves on their appreciation of art that previously had been seen as marginal, eccentric, or merely provocative. Slowly they exerted the authority of their own taste. It became increasingly difficult to understand the differences among those who made new art and those who understood it. Critics like Roger Fry and Guillaume Apollinaire seemed as much in the intellectual vanguard as those whom they defended and interpreted. Collectors like Gertrude and Leo Stein were as much the celebrities of advanced thought as the artists they entertained on the *rue de Fleury*; dealers like Ambroise Vollard and Alfred Stieglitz seemed to recognize the significance of the young Modernists before the artists themselves did. The Avant-Garde, especially that centered in Paris, which began as the active moment of a political and aesthetic revolution, was by about 1920 largely appropriated into the hierarchy of a new elitist intellectual power structure. Pablo Picasso designed for Serge Diaghilev, Henri Matisse provided decorations for the drawing rooms of millionaires, and Andre Breton canonized and excommunicated artists with the whimsy of a Renaissance pope. Indeed the bourgeois public, the same public Baudelaire



Gary **Becker**
Richmond, California
Running from the Truth
Acrylic on Canvas
34" x 44"

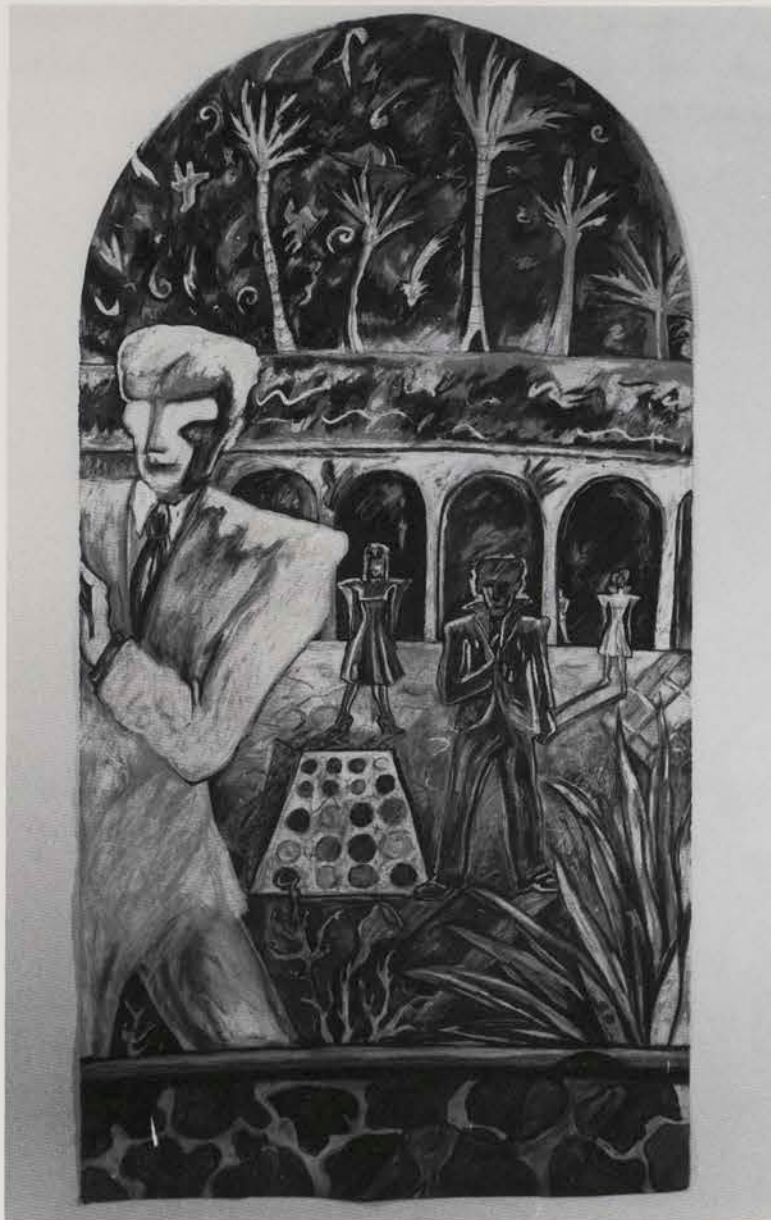
PERIPHERAL VISIONS

In the visual arts, we sometimes forget that the language is a visual feast of words, phrases, and sentences presented as an object with its own meaning and statement. The markings of an individual whose purpose is to convey a message to the viewer,

addressed with such deference in his 1846 "Salon,"² remained baffled and offended at the latest adventures of the avant-garde; the point, however, was no longer to revolutionize them but merely to confound them. The process of revolution became a social spectacle when Cubism became Art Deco. At the same time, though, where the revolutionary motivation for new art remained intact, as in Germany, Italy and Russia, voices were at every turn being silenced or exiled by new totalitarian regimes.

Ultimately the European avant-garde toppled under the weight of cultural institutionalization or was crushed and forced to flee by political strategies that could not tolerate eccentricity. After World War II, it was clear that art and the cause of modern civilization had transferred—lock, stock, and ideology—to New York. Whatever the Avant-Garde had been in Europe before the war, the direction, aesthetics, and politics of Modernism were to be further transformed by American mass culture and economics.

The American culture boom after the war saw everything multiplied in number: art, artists, museums, critics, magazines, publicity, prices. An American avant-garde was summoned into being by Clement Greenberg's call to arms issued in 1939.³ How-



Rosemary **Geseck**
Bethlehem,
Pennsylvania
*After Viewing
Numerous Foreign
Art Films the
Group Naturally
Gravitated Outside
to View the
Activated Sky Over
a Game of Twister
While Assuming the
Correct Composi-
tional Positions*
Mixed Media on
Paper
42" x 84"



Sybil **Erden**
Phoenix,
Arizona
Phoenix Man
Oil on Canvas
37" x 48"

whether it be poetry of beauty or of destruction, is the capability that separates us from the rest of the animals and makes us unique on this Earth.

Artists have always had the role of being the forerunners of idea and the conscience of mankind.

For the most part, artists do not share a popular role in society.

They are the ones that have the burden of telling the king that his new clothes are not really there,

so exposing everyone for what

they really are. These are the artists I am interested in—the

mavericks, the renegades, the

outsiders—for their insight is far

superior to any others.

ever, this new artistic vanguard soon found itself mired in the "mass" of American mass culture. Symptomatic of what was to come was *Life's* 1948 cover spread on Jackson Pollock. They called him "Jack the Dripper," and asked, "Is he the greatest artist in America?" The answer was irrelevant. The real message was the presence of this artist of the "Avant-Garde" on the cover of a major American magazine, the same magazine that gave equal time in pictures to World War II and Rhonda Fleming's lingerie. The profound rupture between art and society's expectations about art, which had marked the progress of Avant-Gardism from the beginning, was neutralized by America's relentless, self-conscious fascination with its own cultural reflection. We could not leave Modernist, Avant-Garde art alone to do its alienating/alienated job in peace.

The "New York School" was absorbed and transformed into mainstream culture faster than any comparable European movement had been. It was impossible to tell whether these "action painters" had truly constituted an Avant-Garde. They seem to have moved from a subversive underground to valorized obsolescence with nary a pause between. However, despite all indications to the contrary, critics like Greenberg and Harold Rosenberg



Shelle **Lichtenwalter Barron**
Erie, Pennsylvania
You Give Me Reason To Live
Mixed Media on Wood
48" x 72"

clung to the idea that an American Avant-Garde existed. It seemed to them vital to the maintenance of an idea of American culture as "serious" culture. However, artist Robert Rauschenberg understood that such an idea was ludicrous in the American framework. In 1951 he showed a drawing by Willem de Kooning, which he had erased. Rauschenberg appeared to be subverting the revolution but he actually was subverting what he understood to be an entrenched institution. Later, Rauschenberg and his young companion and cohort, Jasper Johns, established a different pattern. They began to incorporate banal imagery and objects into their work, not to transform them but to celebrate them. They refused the heroic definition of the activity of the Avant-Garde artist, especially as defined by critic Harold Rosenberg:

The art of painting is executed in silence, allowing a minimum of exchange with other minds; at times it even divides the artist's own mind, making what he is doing incomprehensible to him. Like a prayer this movement of the spirit and intellect evokes extreme status; a succession of psychic tensions passes over into the self, affecting the artist's personality and behavior. He is in a condition of constant heightening, depletion, transformation.⁴

Rauschenberg, Johns, and



Armanda **Balduzzi**
Rochester, New York
Silent Eyes
Painted Wood
36" x 17" x 8"



Allen **Maertz**
Tucson, Arizona
Citizens #50
Oil on Canvas
36" x 23 7/8"

later Andy Warhol redefined the role of the artist in modern American society. With the absence of the possibility of a true Avant-Garde, they made themselves over as both subversive and valorizer at the same time. They restored the ancient role of the artist working at the center of social purpose. They became shamans carving cultural totems that at once mocked and solemnified the surface of reality. They spoke a culturally defined language that was sometimes oblique but never exclusive. With them the much-abused idea of the Avant-Garde was swept aside as a useless construct grafted onto the surface of the American cultural plane.

Modern American art in the thirty years after Rauschenberg's original acts of subversion so multiplied in form that critics, curators, and collectors were hard pressed to keep track: Pop, Op, Kinetic, Minimal, Conceptual, Funk, Post-Pop Painterly, Post-Minimal, Post-Modern, Neo-Realist, Neo-Dadaist, Neo-Modern, Neo-Funk. The ingenuity of young artists to innovate was equalled only by the critic's ingenuity at reifying the innovations by naming them. Free of the revolutionary implications of Avant-Gardism, art in America transformed into a spectacle of sensations—newer, more thrilling. This process, which revolves rather than revolu-



E. Jane **Pleak**
Statesboro, Georgia
Tea Time
Acrylic and Oil Crayon on Canvas
60" x 70"



Tom **Pacoe**
Waterford, Pennsylvania
Execution of Logic
Gouache on Canvas
42" x 57 1/2"

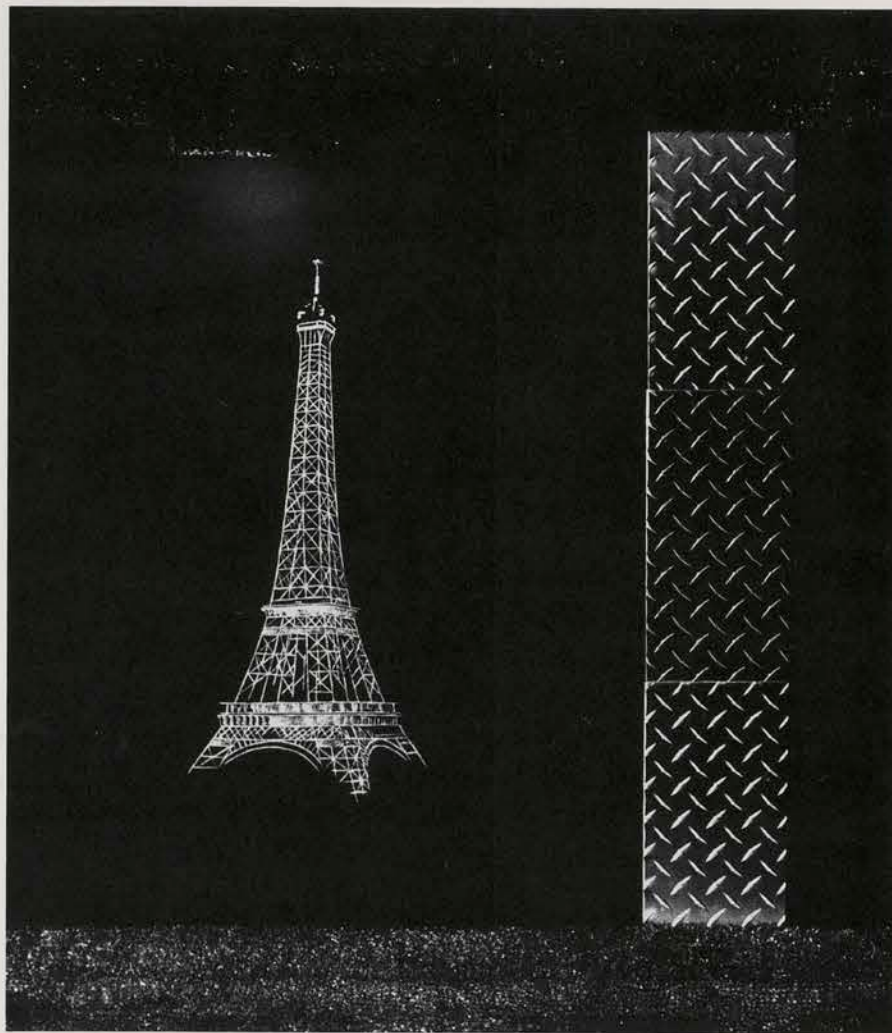
tionizes, became one of the major forces in our cultural dialectic. The question, however, was no longer "is it art?" but "is it exciting?" The model became the mass media, and the matrix was the market.

Early in the eighties, a new and more sensational art emerged on the public scene. It sparked a debate that arose almost as soon as the first East Village galleries opened their doors in 1981 to show and sell this newest wave. The work that Gracie Mansion and Patti Astor showed and that Nicolas Mouffarrege and Edit deAk touted in the pages of *Arts Magazine* was "brash," "daring," "funky" (or neo-funky), "challenging," and often ugly even by the most liberal of standards. The artist came from cushy Long Island suburbs and from the ghetto, with names like Rhonda Zwillinger, Futura 2000, Kiki Smith, and Kiell Erik Killi Olsen. Their subjects were cartoon characters, sometimes real (media real) as in Kenny Scharf's "Hetson" series or imagined like Keith Haring's heroic radiating babies. They were elaborately spray-painted or summarily outlined. They laughed huge guffaw laughs out of clown-m mouths. They danced strange urban dances and fought violent urban fights in the full light of neon noon. These artists called themselves urban guerrillas and they believed they were a commu-

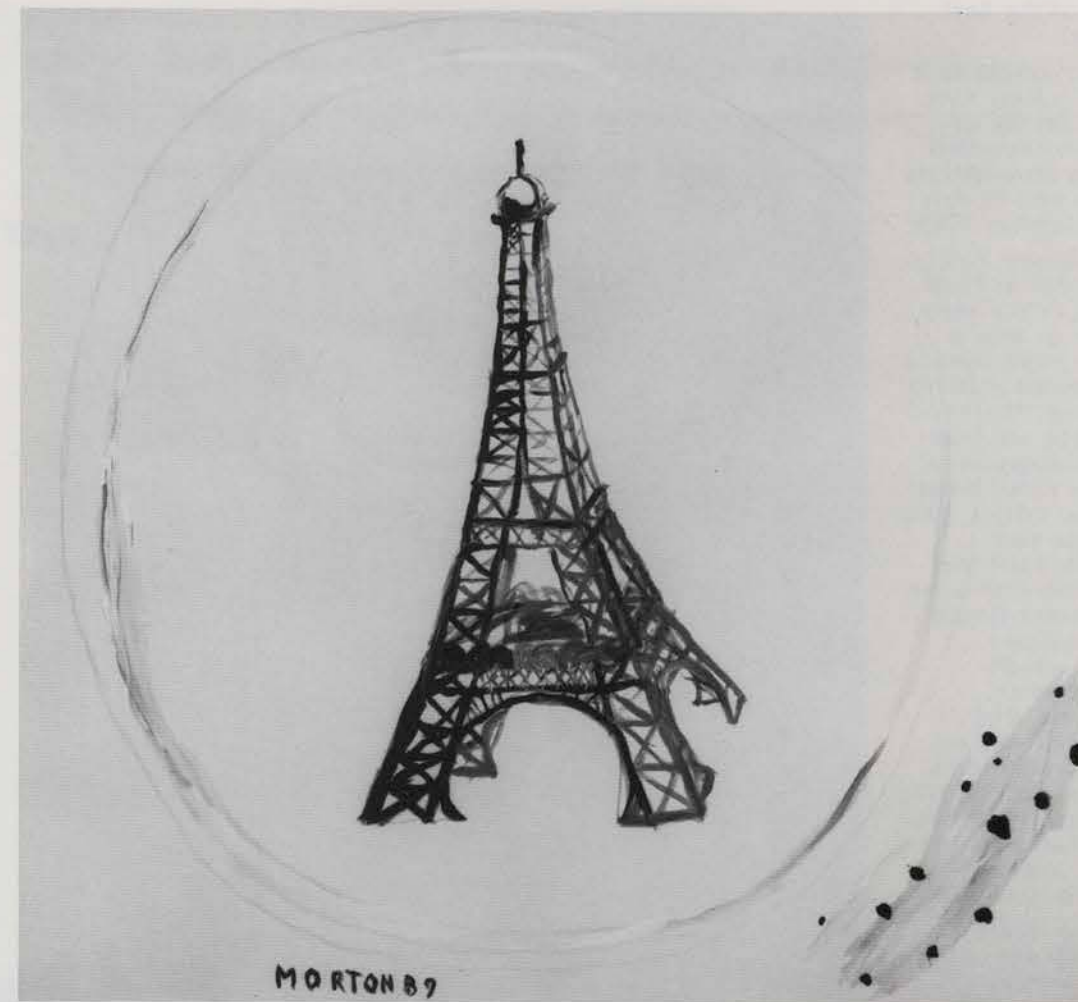


Mary Clark
Royal Oak, Michigan
Split Colonade
Oil on Paper
45" x 61"

nity of artist/rene-gades come to speak the unspeakable truth of urban America. Whether expressing some personal torment/euphoria or visions of social cataclysm, for a moment they appeared to resurrect the true Avant-Garde working from the premise of a Phase-One-Revolution. They attacked complacent values with a barrage that has been characterized as sheer "retinal abuse." They were the post-Vietnam rock 'n' roll generation whose heroes were Sid Vicious and Johnny Rotten of the Sex Pistols screaming, "No Future, No Future." Aesthetically they seemed, as well, to be crying, "No Past! No Past." Many had begun as graffiti artists expressing their anger at the intolerably hermetic urban environment in spray-painted epithets on New York's west side subway. Futura 2000's signature was well known to Manhattan commuters long before it hung on the walls of the Civilian Warfare gallery. These angry, violent defacers of contemporary culture brought new hope to the increasingly desperate spectacle of American art. They were, however, absorbed almost immediately into that spectacle. They were signed by a new breed of dealers who saw them as prophets come to eradicate the effete neo-Modernism of Soho's immensely successful Mary Boone Gallery. *Time* gave them a spread and they became the makers, the movers,



Janet **Biggs**
New York, New York
City of Grow Lights (Detail)
Acrylic, Canvas, Aluminum, Astroturf, Plant Grow Lights
3' x 10'



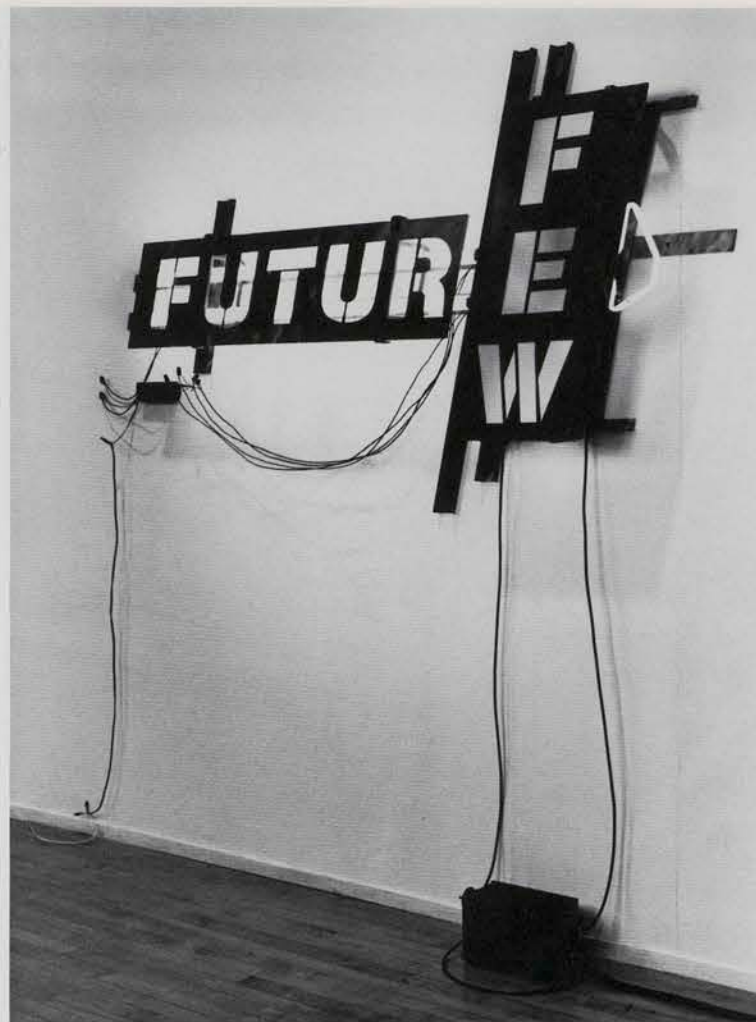
John **Morton**
New York, New York
Untitled
Oil and Pastel on Canvas
72" x 78"

and the shakers of the East Village art scene.

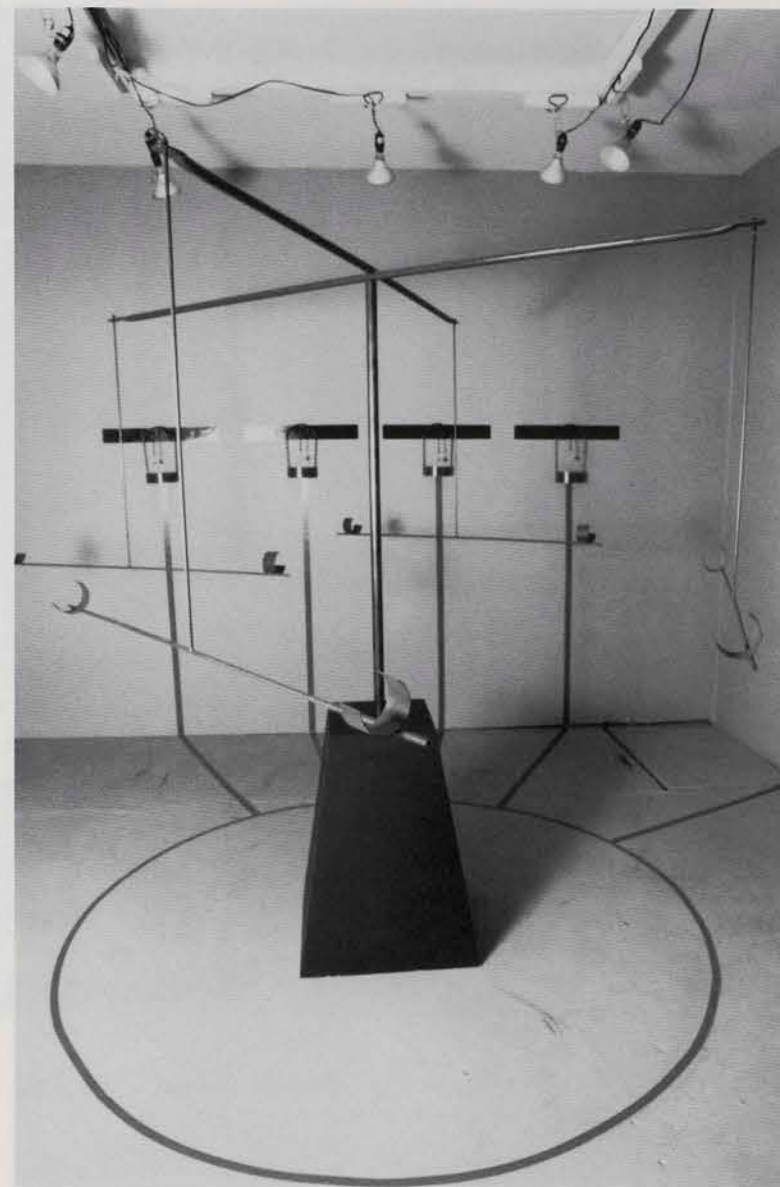
The Neo-Funk movement as it was manifested in New York had but a brief life. Its history was solemnly recorded for posterity in a now-famous article that appeared in *Arts Magazine* in September 1985.

Critic/Historian Robert Pincus-Witten, the inventor of Post-Minimalism back in the early seventies, wrote an article echoing an even more famous article that appeared in *Artforum* in 1951 called "The Irascibles." That piece was published with a photograph of eighteen of New York's most prominent artists, critics, and dealers, the "New York School," proof in itself that valorization of this first wave the American "Avant-Garde" happened very quickly. Included were Jackson Pollock, Hans Hoffman, Willem de Kooning, and Hedda Sterne. That was an apotheosis. Pincus-Witten's version (actually proposed by photographer Timothy Greenfield-Sanders), called "The New Irascibles," was both apotheosis and post-mortem:

The dissolution of the early East Village continues apace. Run into Steven Adams—originally of Limbo Lounge—on a brilliant Sunday. "Last year at this time we were having fun. Now it's just business," meaning the fantasy of art dealing in the East Village has moved from a profession of solidarity to that of



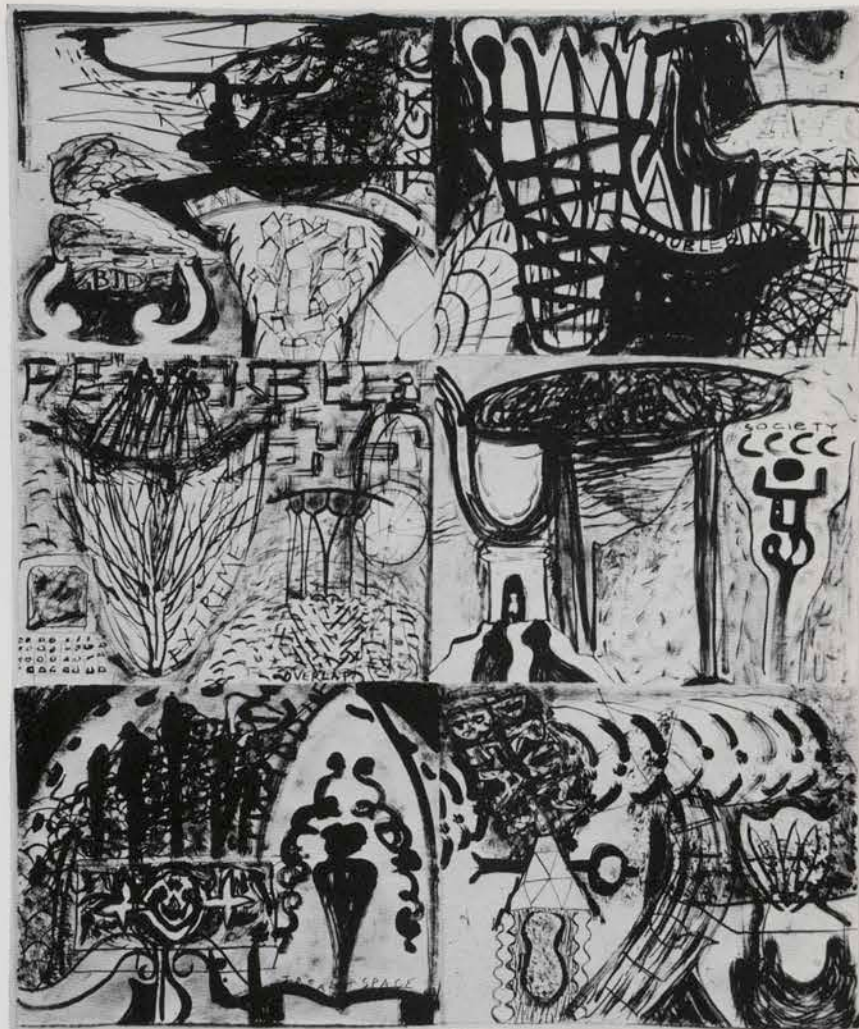
Gary Zych
Detroit, Michigan
Future Few
Steel, Glass, Enamel, Neon
88" x 67" x 10"



Charles McCracken
Seattle, Washington
Taking a Walk with Love
Mixed Media Installation
18' x 16' x 9'

saue qui peut. The pizza can only be sliced so far.⁵

Accompanying the article was a portfolio of six photographs, imitating in pose the original of 1951, of artists, critics, and dealers who had composed the East Village art scene (with Pincus-Witten himself included among the critics in the pose originally assumed by Hedda Sterne). The creation of this simulacrum, as Jean Baudrillard characterizes a sign that outweighs and displaces its referent, was an act of historicization. Pincus-Witten's commentary reads like a journal recorded over a period of several years of observation of the phenomenon of the East Village School. In so doing, he traced this "movement" as if it were a revolutionary process, with origins in subversion, an Avant-Garde center and final valorization, which he himself inscribes. However, no such process had worked itself out. Essential to the idea of the Avant-Garde, as we have seen, is the relatedness of the first two phases of the revolution. These subversive artists never achieved the centered condition of the Avant-Garde. They were valorized by instant commodification and never made it into the streets, the location of real jeopardy. The need to maintain the illusion of an Avant-Garde is so imbedded in the mythology of New York School intellectualism that the stories con-



Nancy **Chalker-Tennant**
Rochester, New York
Odds-On
Ink on Paper
58" x 48"



Robert **Crise, Jr.**
Hamtramck, Michigan
Liquid Crystal
Ultra Media/Spray Paint, China
Marker, Collage on Black Arches
87" x 59"

tinue to be told as if they are true, never realizing that in telling the story the process is short-circuited at its beginning.

This Neopunkedelic/Psychotronic art, with which we are here concerned, has its origins in the East Village art scene of the early eighties. If we maintain the paradigm of revolutionary process in discussing the significance of this work, we are forced to conclude that we are looking at warmed-over pizza, to extend Pincus-Witten's metaphor. However, if we deflect from that model and turn back to the definition established in the early sixties, to which this art so often refers, we come to a different conclusion. In imitating media forms these artists subvert the otherwise mindless blitzkrieg that rains violently on the sensibilities of American Guernicans everywhere (except New York, where it originates?). This simulacrous art attempts to outweigh its referent in a counter-blitz of pure outrage and appropriation. Such a strategy can stand as a germinal definition of Post-Modernism, a concept still undergoing debate and refinement. This Neopunkedelic/Psychotronic art may be the best indication we have that the Avant-Garde valorized by Delacroix in 1831 has been totally transformed/eradicated in postwar America. There likely will be no more revolutions in this land where



Susan **Emery Eisenberg**
Miami, Florida
Mask #47
Lucite, Acrylic
48" x 48"



Lillian **Caruana**
New York, New York
Frenchy and Lucifer
Silver Print
16" x 20"

one revolution long ago was quite enough, but there will be subversive behavior, so long as it does not itself fall victim to the valorization of mindless market strategies.

Notes

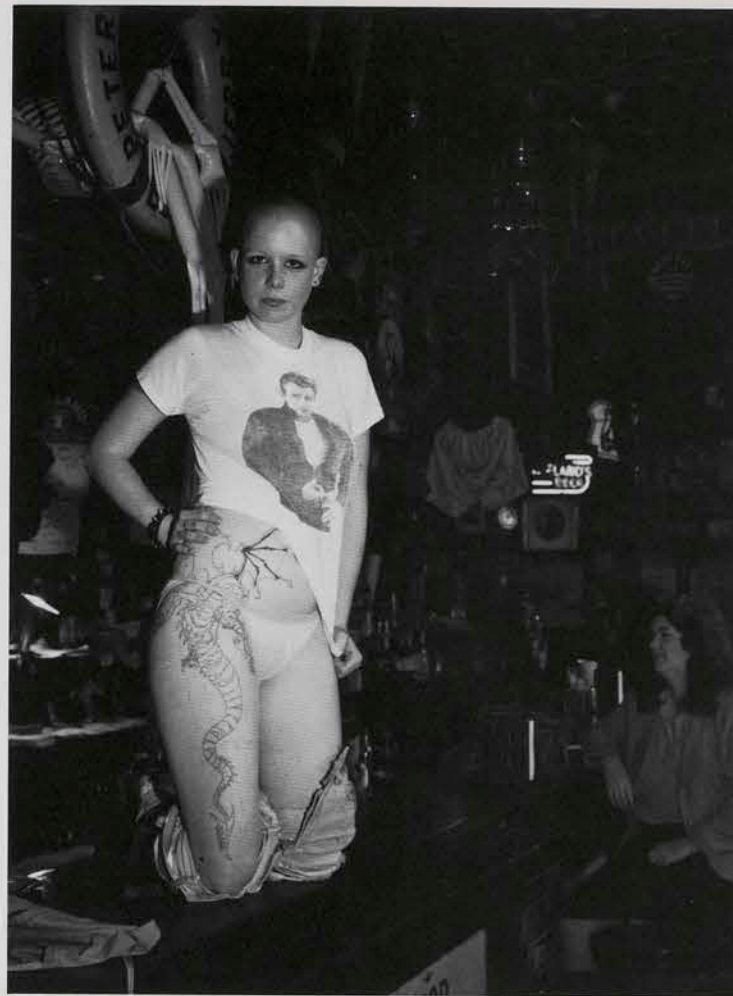
¹Guy Debord, *The Society of Spectacle*. (Detroit: Black and Red, 1983).

²Charles Baudelaire (1821-1867), poet and critic, prefaced his "Salon" review in 1846 with a solicitous call to action on the part of the bourgeois public of Paris to take control of all aspects of their lives, including their cultural lives. He urged them to reject "the aristocrats of thought" who would deny their right to feel and enjoy especially art.

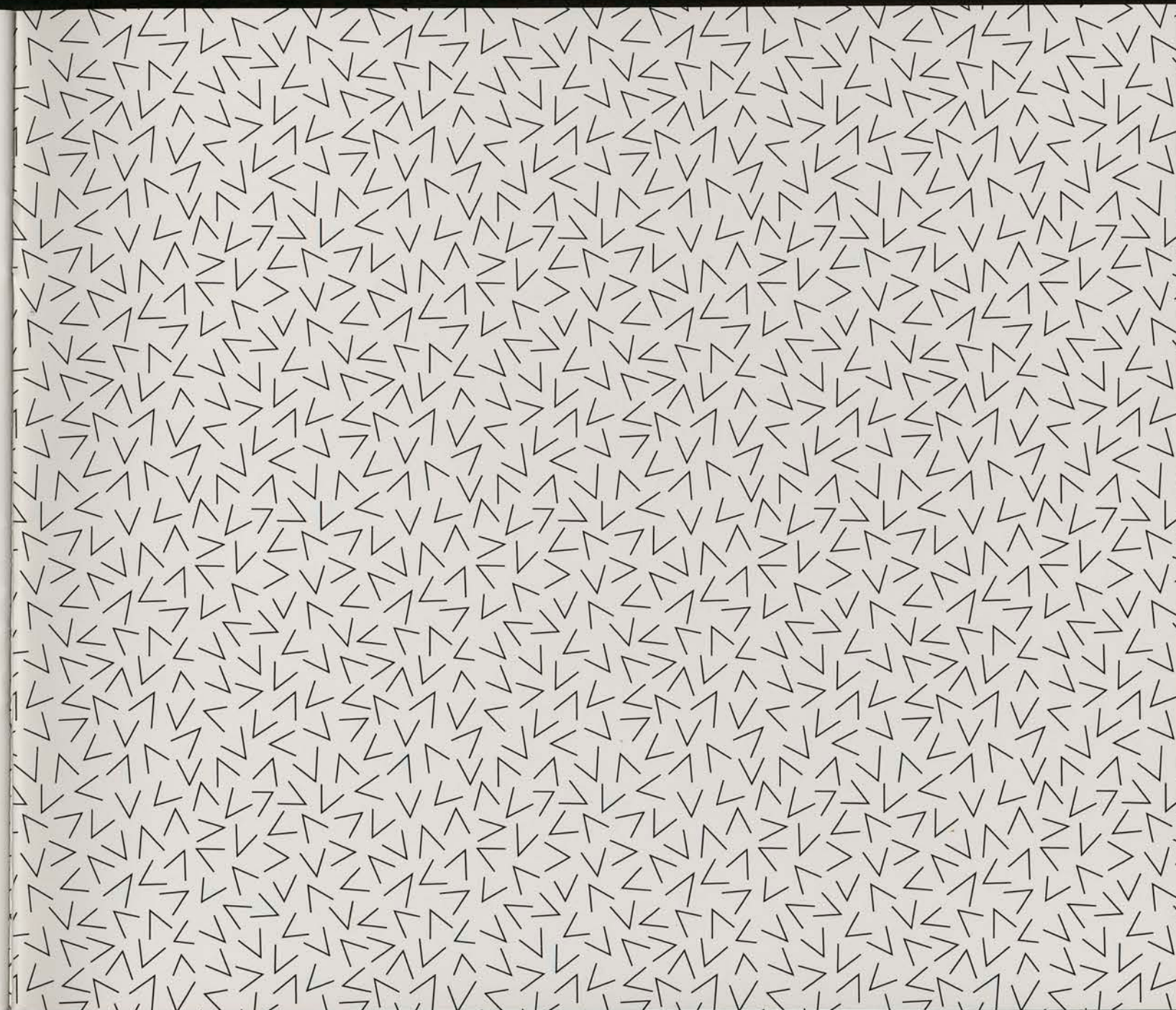
³Clement Greenberg's first critical essay, "The Avant-Garde and Kitsch," was published in the *Partisan Review* in 1939. It was an attack on the American Social Realist and Regionalist Schools as propaganda junk unworthy to be called art.

⁴Harold Rosenberg, *The Anxious Object: Art Today and Its Audience* (New York: Horizon Press, 1964), 124.

⁵Robert Pincus-Witten, "The New Irascibles" (*Arts Magazine* 60, September 1985), 103.



Ken Miller
San Francisco, California
Boot Woman Marisa at Bouncers
San Francisco/Nazi Skinhead
Silver Print
16"x20"



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